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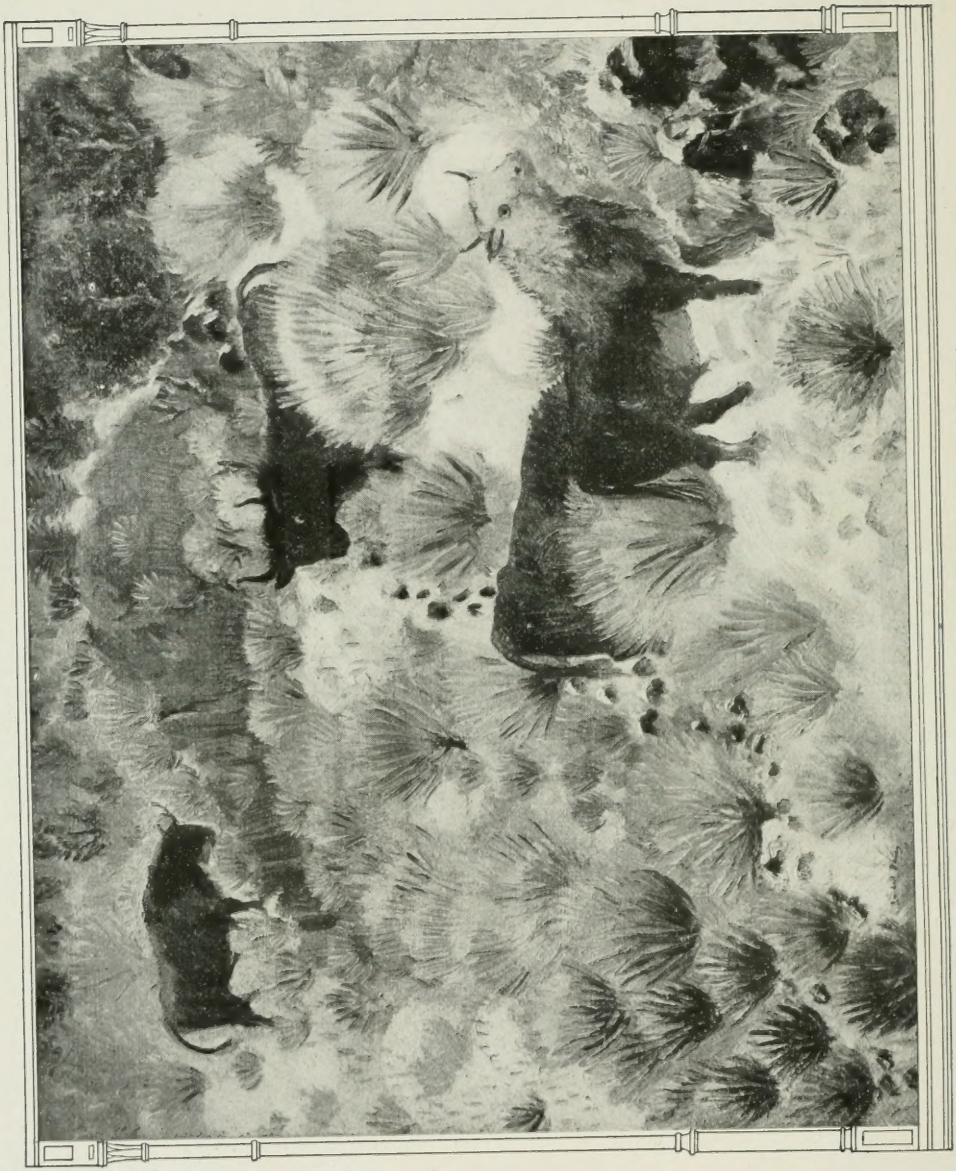
El Palacio

Vol. XII. MAY 1, 1922. No. 9.

Courtesy of International Studio

SENORA GARCIA

Painting by Randall Davey



"BULLS," By RANDALL DAVEY

International Studio

THE NEW RANDALL DAVEY

HE WENT INTO THE WILDERNESS, HELD COMMUNION THERE— AND GAINED A SIMPLER VISION OF LIFE.

BY WILLIAM B. McCORMICK IN THE INTERNATIONAL STUDIO

RANDALL DAVEY, artist, who left New York City three years ago to live in New Mexico, was a very different personality from the artist Randall Davey who returned to New York to give his first exhibition, since his hegira, in the Montross Gallery in February and March. Of old, to paraphrase the words of St. Paul, he looked through Velasquez darkly. But now he looks man and nature face to face. And the contemplation of man and nature, freed from the artificialities of city life, of art exhibitions, and of the (unconscious, perhaps) domination of various artistic personalities, has caused him to put off many of his former mannerisms and emerge from the high solitudes of Santa Fe a "new Randall Davey" in view and deed.

There is nothing revolutionary about Mr. Davey's art in this new phase. It simply reflects growth. And this growth is plainly seen in his simpler, more personal vision; the wider scope and heightening of his color perceptions; the finer understanding of human nature; the increasing interest in other mediums than oil, as shown by his very remarkable water colors and his first complete "set" of etchings. In the cultural sense, as well as in the mere art of daily living, there is an austerity about life in places remote from civilization's supreme illustration of gathering up all these things into a great city. But this austerity of life has its rewards in that it makes men think and talk and act in a more direct and simple fashion. Monastic life taught this to the world centuries ago, and our own Thoreau pressed in the lesson in another form of art.

This feeling of austerity, the effect of solitude in its workings toward simplicity, is most felt in Mr. Davey's portraits and flower studies. That the old Spanish influence is at work, to a degree, is only natural in some of these portraits since some of his subjects were of Spanish descent and the region of Santa Fe still shows the imprint of the early Spanish conquerors. But to stand before the bust portrait of "Senora Garcia," the second evocation of this subject, is to feel that only the abiding elements of the great Spanish masters remain and that this work has been lifted up, made distinctly personal, by truth to such local facts as color and costume, type and character. Lovely as "Senora Garcia" is in color, that quality must remain secondary to portrayal of character as indicated by the formal attitude, the pursed-up lips, the grave regard of the eyes, undimmed in their brilliancy in spite of the marks of age. The Senora's gown of white and blue is a triumph of naivete, a complete illustration of the changeless grace of the peasant costume no matter where met.

Another Spanish type is presented in the "The Man in a Red Shirt," a canvas that shows Mr. Davey's increasing command of color in its graver tones. If the ascetic character of the man's face recalls El Greco, this is only an incident of recurrence of type in a country still strongly dominated by the racial influence of Spain. And how marked is that influence can be noted again in the "Old

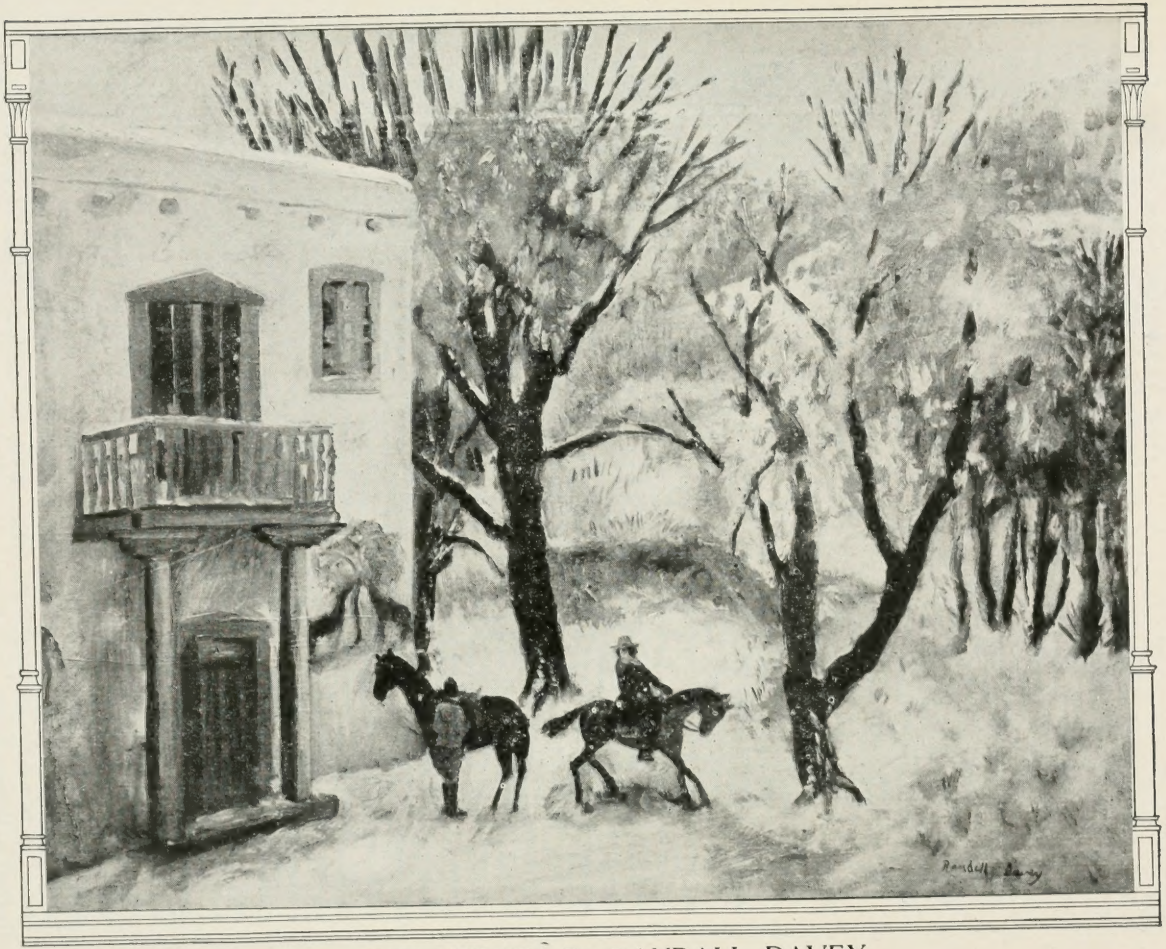
Man Sitting by a Hill" who might never have moved out of sight of a mountain village in Spain. The immobility of peasant age, the keen eyes of mountain folk, the decent tidiness of his attire, the grip of the hands on top of his stick, all these personal attributes are noted and set down in terms that show how thoroughly the artist felt and understood what he was painting.

But still higher flights in his rising power are reached in the portrait of "Christine Hughes." It is one of the mysteries of the recurrence of marked national types that this American girl of Irish descent should so strongly resemble the faces we see in the portraits of Durer and Holbein. But it is much more interesting to note how the artist, whose work in the past has been too commonly associated with quite another tradition, should have risen to the unformed simplicity of his subject's character and represented it with the equally direct simplicity of the early German school to which he never was reputed to be devoted. To that form of realism he has added the sophistication of a later day in his treatment of the fabrics of his subject's blouse and the old Spanish chair in which she sits. In this portrait Mr. Davey's color reaches a height of brilliancy that is only equalled by the ringing notes he achieves in his resplendent flower pieces.

The response of our painter to the universal appeal of flowers, for their decorative and colorful importance, is shown in his latest work. "Art disposes to virtue," we were told long since, and by this is included the merit of good workmanship as well as good morals. The virtue of sound painting is found in such an appealing and gorgeous canvas as the "Flowers." It is found in the red and yellow dahlias themselves, in the time polished top of the mahogany table, in the strip of white linen, the two old quartos and the red laquer box. The happy differentiation in the three red tones of the box, the flowers and the table top, the fine precision of their gradations, the dissimilar tactile qualities so firmly felt—all these make for a work that is in the front rank of flower painting. Sheer simplicity was aimed at in another of these canvasses, garden flowers in a lustrous black pottery bowl,and is arrived at by means as direct as the intention.

Of the world he lived in during the last three years the visitor has notations in the canvasses entitled "My House" and "Bulls." Interest in the human scene may be gratified by the pink washed front of the ancient structure in which Mr. Davey and his family make their home and by the two figures with their horses in the foreground, horses being one of the absolute necessities of life in that section of New Mexico. Curiosity may naturally be aroused by the ornamentation on the house front. This is not a flagrrant imitation of Gauguin, but merely an artist's economical substitute for two windows that he felt the facade needed for architectural balance. And his design, adapted from the native scene, shows two burros feeding on a tree that is rather more startling in color and in the hues of the fruit it bears than is any arboreal growth to be found in that country side. "The Bulls" has the feeling of one of the most modern of influences, and yet it is a literal representation of cattle feeding on the coarse grass of a mountain arroyo in the snow. If this canvas conveys any special lesson it is that realism can be modern if the painter will be realistic and not permit himself to be bound by the conventions either of the schools or of individual artists.

Mr. Davey's water colors are a reflection of his habit of life rather than of the artist going out deliberately to paint pictures in this medium. That is one of their sincerities and one of the qualities which make them so remarkable, for remarkable they are. One of the few comments he made to me on his work was that in these pictures the form was "constructed," a term that is felt both in the solidity of his mountains, his cattle and his tree trunks. Although these water colors have been worked over in a man-



International Studio "MY HOUSE," By RANDALL DAVEY

EL PALACIO

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PAUL A. F. WALTER, EDITOR.

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ner not common in this medium, they are not labored in any sense. There is a feeling in the color as of enamelling—that is, in its purity, depth and evidences of patient, loving work.

The high achievements in these water colors may be noted in such pictures as "Cattle in the River," "Hillside and Stream" and "The Reservoir." The green tree in the first named shows just those points of constructed form and care in laying on the color that makes for such distinction in these paintings. And the cattle in the stream and the growths on the sloping hillside show plainly the reflection of habit rather than of the artist consciously sitting down to paint a picture. Nothing but familiar observation could be so convincing in its representation of native grass form and color as is shown here. And nothing but daily familiarity with cattle and their ways could make their forms so "knowing." The mountain habit of long distance seeing is felt in the remote vistas of the "The Reservoir," in which the far heights are seen bathed in shining light.

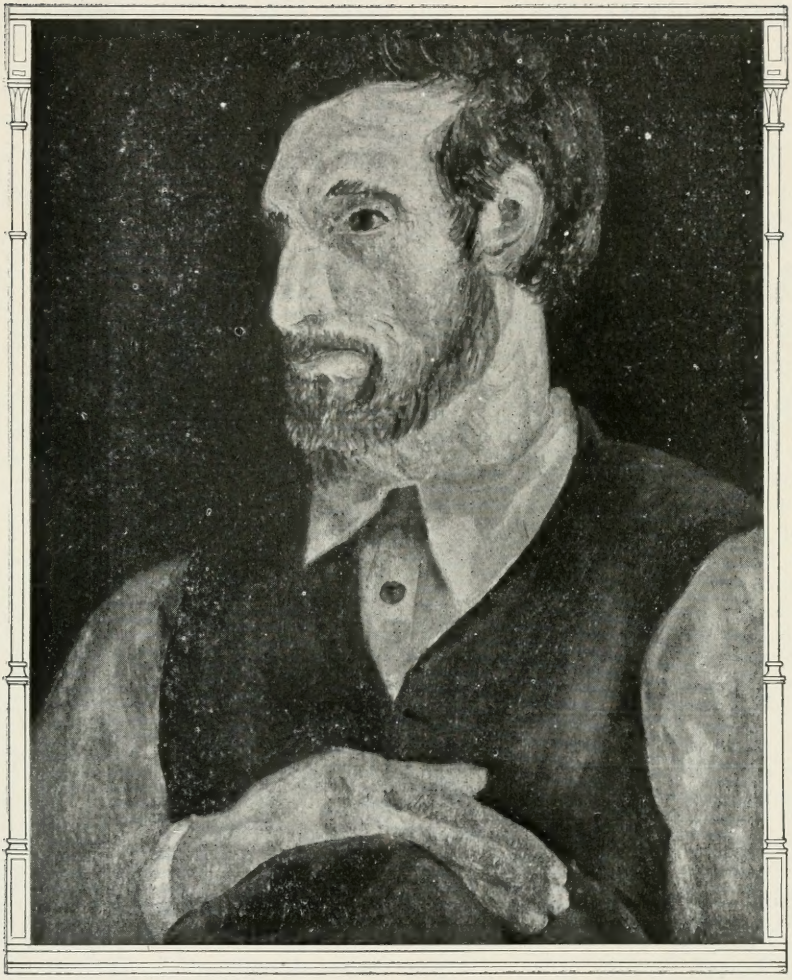
Although Mr. Davey has shown one or two of his etchings here before he has never carried his work in this field so far nor to so complete a point of expression as in his "set" of ten plates of scenes in New Mexico that were completed at Santa Fe in 1921. Here is an etcher who has never followed the familiar paths of Venice, Paris and London in his progress as a worker with the burin but has been content to work in what Henry James might have called "the adoptive scene." It is a rare experience to find an American etcher without such backgrounds. And yet it is does not appear to have cramped either his line or his feeling for what constitutes an etched plate. Probably it is responsible for some of the spontaneity.

What this artist has attempted to do with his burin is to express form through line instead of through the mass. He employs a great variety of line, uses it as what he calls an "inventional line" to create on his plate, out of something he saw and noted down in memory, a tree or a horse, or a human figure. Usually the line is bold and solid but, now and again, as in the wall back of the sofa in the lovely "Nude," it has a feathery delicacy that adds not a little to the supreme charm of this distinctive print.

MUSIC AND DRAMA

Academy Awards Music Prizes.

The American Academy in Rome, with which the Archaeological Institute of America is affiliated, announces that it has established a department of music. On May first the competition for the first Fellowship in Musical Composition closed. The award is to be made only to a musician of exceptional promise who is already thoroughly trained in technique. In order to raise funds for the second Fellowship a great orchestral concert was given in Carnegie Hall, New York, in which three symphony orchestras combined, playing under five leading conductors. The Fellowship will be known as the Walter Damrosch Fellowship.



Courtesy of International Studio

MAN IN RED SHIRT

Painted by Randall Davey

ADDITIONAL NOTES ON THE JEMEZ-ZIA REGION

BY ALBERT B. REAGAN

THE write-ups on Jemez and vicinity in recent issues of El Palacio* and the resuming of research work in the region summer has given that region, its ruins, and its Indians, the prominence they should have. In connection therewith I wish to add a few notes and suggestions which I hope will be of aid in the coming research work.

As I previously stated,** the ruin on Red Mesa, (Mesa Colorado), three miles west of the present Jemez pueblo is undoubtedly a former village of Zia; the indications are that it was only inhabited for a short time and seems to have been erected in the days of the Spaniards, as it possessed an oval community oven. Also upon inquiry, the older Zias stated to me at different times that it was their home in the troubled times. The Jemez also stated that it was this Zia village that they attacked when the Spaniards and Queres were marching to attack their mesa village of Astialakwa at the forks of the river. Moreover, this site fits the Spanish description of the Zia stronghold better than any other site in the region.

Another point of which research will have to determine is whether the Zias or the Jemez occupied the site of the present Jemez lands in the days of Coronado and where the then Zia village was.

Castaneda the historian of the Coronado expedition, states that Captain Barrio-Nuevo and a "handful of soldiers" were the first white men to enter the Jemez-Zia country. His account, in short, is as follows: Leaving Tiguex (near the present Bernalillo) they journed to Zia where some records say they left six worthless cannons as a gift to the village. They then traveled seven leagues northeast to the Jemez pueblos in what appears to have been the Vallecito country northeast of the present Jemez pueblo. They then proceeded westward and visited three Jemez villages in the vicinity of Jemez Springs (Aguas Calientes). Had the Jemez villages of the valley been in the vicinity of the present Jemez and the villages at the forks of the river, these first Spaniards would have traveled north instead of west from them to reach the villages at the Hot Springs. And again, had the then Zia been where it is now, the army would have traveled nearly due north even to reach the Vallecito pueblos, and northwestward instead of northeastward had the Jemez villages been in the vicinity of the present Jemez. The direction given from Zia to Jemez has therefore perplexed Bancroft and others.

And again, Coronado's men state that the then Zia had seven market

*"A trip to Jemez," El Palacio, July 15, 1921, pp. 15–21; "The West Jemez Culture Area," by Lansing B. Bloom, El Palacio, January 15, 1922, pp. 19–25; and "Pueblo Indian Land Tenures in New Mexico and Arizona," ibid., March 1, 1922, pp. 31–61, (article by R. E. Twitchell).

**Reagan, Albert B., "The Story of Jemez and Zia," El Palacio, Vol. 5, No. 2, April 1917, pp. 24–72; also "The Zia Mesa and Ruins," Science, N. S., Vol. XXX, pp. 713–714 (republished in the Indian School Journal, Chilocco, Oklahoma, February 1914, pp. 244–245).

places. Also when the Zia village was attacked and wrecked by Domingo de Cruzate in August 1689, six hundred and one of the inhabitants were slaughtered. The present Zia and the ruins of Kakanatzatia opposite it, and Kohasaya to the north, seem to be too small to fit either the village discovered in 1541 or the one destroyed by Cruzate, which was probably one and the same village. It would seem therefore that they then lived in a different village than now and also in a different location in the valley, although some of the tribe maintain that they occupy the same site as in the days of Coronado.

The men of Coronado, Espejo, and Onate do not mention any Jemez villages in the middle valley of the Jemez river in the vicinity of the present Jemez. But as this was the most fertile spot in the whole valley, we would expect to find some tribe occupying it, and logically, since the Jemez were not found in it, we would expect to find the Zias there, as they are the only other Indians mentioned in the section at that time.

It was my opinion when in charge of Zia and Jemez, that ancient Zia was in the vicinity of San Isidro and the junction of the Jemez river and the Rio Salado. To verify my belief, I examined some for data to that end. As a result of my researches I found that there once had been a village about the confluence of the two streams south of San Isidro, the building sites being exposed by the shifting of the sand now and then. The extent of the village could only be conjectured from the excavating I was able to do alone, but I would judge it now to be much larger than the present Zia, even though it would seem that a great part of it has been washed away by the river. And, again, San Isidro seems to have been built on an Indian village site, as does the present village of Jemez. There are also extensive ruins in the valley between present Jemez and San Isidro, besides the ruin on Mesa Colorado previously mentioned.

Besides these possibly Zia ruins, the Zias told me that they had lived in the valley of the Rio Salado and in the region west of Mesa Blanca, stating that they had once a village and cornfields to the west of the mesa. Also once when on a trip on the Jemez reserve with Jose Toledo (a Jemez), that aged man stated "Zias once lived all about here, in valley, on rocks, up valley to the Mexican village of Canon, on Red Mesa yonder." The cacique and other prominent Jemez told me the same at many different times.

Everything seems to indicate, it seems to me, that the Zias occupied the Jemez valley far into the present Jemez reserve till long after the coming of the Spaniards and they undoubtedly occupied the ruin on Red Mesa three miles west of the present village of Jemez during the troubled times following 1680.

IT IS WRITTEN

Casas Grandes Pottery.

"Art and Archaeology" for April prints the following appreciations of the Casas Grandes pottery, part of which is included in the collection recently acquired by the Museum of New Mexico:

"We conclude, then, that Casas Grandes pottery is a highly specialized and somewhat aberrant sub-group of the great Southwestern family which, owing to its position on the southern frontier of the Pueblo country, has been considerably influenced, probably during the formative period, by the ceramic art of Mexico. In looking at a collection of Casas Grandes pottery the qualities that first strike one are the richness of the colors and the delicate accuracy of the delineation. The richness of the color is due to the mellow, old ivory tints of the background and the harmonious combinations of the dark reds and subdued blacks of the decoration. The accuracy of delineation is emphasized by the use of numbers of long, thin framing lines, drawn with surprising precision and most evenly spaced."—A. V. Kidder, Holmes Anniversary Volume.

"In examining the Casas Grandes pottery, the student has the rare privilege of seeing a very few motifs worked out by a number of designers of marked ability. I certainly have not seen elsewhere a few charming motifs worked over to give anything like the series of delightful designs that we have in this pottery. Another thing that is impressive is the uniform skill of the workers in constructing their designs to fill the space given them. The colors are few but used with great skill, so that it would seem as if the limitations of motif and color had proved to be an advantage. Every piece seems to be so interesting and full of the personal touch of the maker. The bird motif is the one chiefly used, and it appears in unexpected and delightful arrangements. I can not very well imagine a series of objects of greater value from the standpoint of the study of design analysis and design construction." — C. T. Currelly, Director Royal Ontario Museum.

April "Art and Archaeology."

"Art and Archaeology" for April is a symposium on the art of the near and far east. The leading article is given to a description of the sacred cities of Ceylon, the essay being beautifully illustrated. "Christianity in Japanese Art" and "Byzantine Textiles" are two contributions of note.

Special Issue of "Ethnos."

The latest issue of "Ethnos", published in Mexico City, includes Nos. 8 to 12 of the publication. It is replete with reports on archaeological research work in the neighoring republic. While printed in Spanish, each article of consequence is followed with an English synopsis. The publication has many illustrations. Some of the contributions are of the controversial nature in which the Latin-American delights.

MUSEUMS AND GALLERIES

Pipe Organ for Cleveland Museum.

The Cleveland Museum has dedicated a great memorial organ. It is said to be the first organ placed in an art museum.

French Print Exhibit.

The Museum has had on exhibit the past few weeks a group of prints covering a wide range sent in by the Friends of French Art. They were given one of the alcoves in the north gallery and hung to much advantage under favorable light. Not only were French artists represented, but also several of the old masters, including Holbein and Rembrandt. The exhibit is one of a series which is to help in furthering wider and more popular knowledge of European art and sympathy with French art ideals.

Two Million Dollar Art Museum.

Progress is being made toward the realization of a $2,000,000 building for the Detroit Museum. It will be one of a group with the new public library building and the structure of the Detroit Society of Arts and Crafts.

Art Museum for Houston.

A tentative design for the new art museum at Houston, Texas, has been submitted. The structure is to cost $175,000. The amount needed is being raised by popular subscription.

Detroit Purchases Modernist Paintings.

The Detroit Institute of Arts has purchased for its permanent collection a group of paintings and drawings representative of the modernist school.

HISTORY AND FOLK LORE

"Kit Carson," by Senator Bursum.

U. S. Senator H. O. Bursum at the fifty-fifth Anniversary Celebration of Kit Carson Post, Department of the Potomac, G. A. R., delivered a historical address taking as his theme the life of Kit Carson, especially in its relation to the southwest.

FIRST ANNUAL EXHIBITION OF INDIAN ARTS AND CRAFTS

UNDER THE

AUSPICES OF THE MUSEUM OF NEW MEXICO

Fiesta Week, September, 1922.

Prize List.

	1st Prize.	2nd Prize.
1.—Pottery,		
San Juan Pueblo,	$5.00	$3.00
Santa Clara,	5.00	3.00
San Ildefonso,	5.00	3.00
Tesuque,	5.00	3.00
Santo Domingo,	5.00	3.00
Cochiti,	5.00	3.00
Grand Prize for the best exhibit by an individual from any pueblo,	5.00	
2.—Basketry,	5.00	3.00
3.—Bead work, sewn with sinew on native tanned skin,	5.00	3.00
4.—Textiles, made of hand spun wool and native dyes, woven by contestants,	5.00	3.00
Antique specimens owned by contestants,	5.00	3.00
5.—Drawings in pencil, pen and ink or water colors, of Indian dances, ceremonies, games or occupations:		
(a) by adults,	5.00	3.00
(b) by pupils of Indian schools, government or sectarian,	4.00	3.00
(c) by pupils of Pueblo day schools,	3.00	2.00
Grand Prize to school sending best exhibit of drawings by three or more pupils,	5.00	
6.—Drawings in pencil, pen and ink or water colors, of Pueblo pottery designs:		
(a) by pupils of Indian schools, government or sectarian,	3.00	2.00
(b) by pupils of Pueblo day schools,	2.00	1.00
Grand Prize to school sending best exhibit of drawings by three or more pupils,	5.00	

Rules.

1.—Contestants may submit not more than three specimens of their work in each class.

2.—The articles must be delivered at the Museum on or before the opening day of the Fiesta. At the same time, the name and address of each contestant must be left with the Museum Librarian so that articles uncalled for can be returned at the close of the Fiesta.

3.—The articles may be taken from the Museum on or after the closing day of the Fiesta.

4.—All beadwork, textiles and drawings, not called for, will be returned to their owners free of charge. Pottery and baskets will be kept carefully at the Museum until called for.

5.—Prizes are payable immediately after the awards have been made If not called for during the Fiesta they will be sent by mail.

6.—The jury will consist of three

members to be appointed by the Director of the School of American Research.

Suggestions.

The object of the exhibition is to encourage the native arts and crafts of the Indians; to revive old arts; and to keep the arts of each pueblo and tribe as distinct as possible. The copying of the products of other pueblos or tribes is to be discouraged. For example, San Ildefonso pottery with Hopi or Zuni designs will not be accepted in this exhibition.

Pupils of the various schools should submit drawings of the dances, ceremonies, games or occupations of their own people.

The prizes for drawings of pottery designs are offered to interest the pupils, especially girls, in the study and use of the decorative art of their own pueblo. Drawings of the pottery itself are not wanted. The drawings should show the pottery decorations alone.

The exhibition is the result of a movement begun several years ago by Miss Rose Dougan, of Richmond, Ind., who has interested herself in a practical way in the handicrafts of the Indian and who has offered an endowment from the income of which the prizes offered are in great part derived.

PAINTERS AND SCULPTORS

National Academy Prize Awards

At the spring exhibition of the National Academy, Daniel Garber was awarded the first Altman prize for his landscape "Tohickon." The second Altman prize went to Gardner Symons for "Gleam on Hilltops." The three Hallgarten prizes went to Aldro T. Hibbard for a landscape, "Late February;" the second to Robert Phillip for his self portrait; and the third to Louis Ritman for an interior, "Sunlit Window." The Thomas B. Clark prize was awarded to Miss Gertrude Fiske for "The Carpenter." DeWitt Lockman was given the Maynard prize for his portrait of Cullen Yates. The Saltus medal was given to Anny Vaughn Hyatt's "Diana", while the Speyer memorial prize went to Amory C. Simons for his "New York Fire Engine Horses."

Independents See American Art Barometer Rising

The great popular success of the sixth annual exhibition of the Society of Independent Artists which has just closed in New York, is an indication, say the Independents, that the American Art Barometer is rising. The three weeks' exhibition at the Waldorf-Astoria was attended by several thousand more people than had attended any previous exhibition of the society. Twenty-one works of art were sold as against fifteen in 1921. And to meet this rising tide of popular interest a flood of artistic talent is coming from all parts of the country. From all over America come artists hitherto unheard of to exhibit their work at the Independent show with the work of men of established reputation. For the Independent is great experiment in art democracy, and the tyro is admitted on equal terms with the adept. The result is often a mad melange, but never one of commonplace achievement and mediocrity as is the case with the usual run of academy shows. Every year the principle of the Independents—the principle of no jury—is again vindicated by the appearance of new and worthwhile tallent which jury shows would automatically rule out. The most striking talent discovered by the Independents this year is undoubtedly that of Texia Myers, the young Texas wood sculptress whose work has been invited to the forthcoming exhibition of contemporary American art at the Sculptors' Gallery.

Broken Hill Skull.

Further study of the prehistoric skull found some time ago at the Broken Hill mine in northern Surrey, leads English anthropologists to doubt whether it represents a human type of such great antiquity as was at first believed.